

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 30 Jun 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

GRILL FLAME

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION LXXII

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) The remote viewer's descriptions during the session show target correlation. This target, the hot dog booth in front of the Post Exchange (PX), Fort Meade, has been used as a target before. It was used again erroneously due to a mix-up in target envelopes in the target pool. When it was previously used (see Session Report LXVIII) some target correlation was evident. At the designated "on-target" time the PX was not open and the "beacon" was forced by circumstances to simply mill around in front of the store next to the hot dog stand with numerous others waiting for the opening hour (30 minutes past on-target time). During the on-target time the "beacon" noticed that store personnel were getting ready for a sidewalk sale in front of the PX. This involved moving merchandise from the store to the sidewalk in front of the PX where the hot dog stand is located. The "beacon" did not photograph the target during the on-target time because he did not want to attract undue attention to himself from the numerous personnel awaiting the opening of the PX. Photographs of the target are available in Session Report LXVIII but are not representative of the target activity during the on-target time of this session. When the remote viewer and interviewer visited the target after the session the PX was open and the sidewalk sale was in full swing. On display on the sidewalk were many items to include clothing racks directly opposite the hot dog stand. The viewer's Drawing Number 4 (See TAB A) shows a brown booth with a glass top (described on Page 5 of the transcript as round with part glass on top) directly opposite clothing racks. The viewer is of the opinion that for at least part of the session he viewed inside the PX. The clothing racks in question here were inside the PX at the start of the on-target time and were moved to the sidewalk area some time during the viewing. It is, therefore, difficult to assess or determine the point of perception held by the viewer during the session. The viewer was undisturbed by ambient room noise which was minimal, was able to relax and concentrate, and seemed to be confident of his impressions of the target during the session.
3. (S) The protocol used for this session and which will be used in later training is detailed in the document, Standard Remote Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978.

~~SECRET~~

~~SECRET~~

4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site.

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION LXXII

#66: This will be a remote viewing session (edited for security).

PAUSE

#66: #11 is now at the target location. #11 is observing the area. #11 is interacting with the target. Let your awareness expand. Reach out to #11. See the target with #11. Sense what #11 senses. See what #11 sees. And describe the target to me.

PAUSE

+05 #66: Describe your impressions to me.

#31: Um. . . (not audible).

PAUSE

#31: Around, white. . .

(Next three phrases - not audible)

PAUSE

#66: Okay.

PAUSE

#31: (Not audible)

PAUSE

#66: Tell me more about this.

PAUSE

+07 #31: Faces a big open area. ✓
(Not audible).

PAUSE

(Not audible - mumbling)

PAUSE

~~SECRET~~

~~SECRET~~

+08 #66: Move to a different perspective.

PAUSE

#31: (Next three phrases - not audible).

PAUSE

Sidewalk on it. With something on the bottom.

PAUSE

#66: Describe #11's location.

PAUSE

+10 #31: I want to say he's doing something near the front.
Close to the front.

(Not audible).

Its. . ah. . (not audible).

PAUSE

Cool.

(Not audible).

PAUSE

(Not audible).

PAUSE

+12 #66: Describe your position to me.

#31: I'm looking (not audible).

PAUSE

Long thing. On my left. And it goes to the back.

(Not audible). . different.

#66: Describe them to me.

#31: (Not audible)

PAUSE

(Not audible)

I'm going to say there's three of them.

~~SECRET~~

~~SECRET~~

#66: Describe their shape to me.

#31: Tall (not audible). Tall (not audible). . on each side. At the top.

#66: Describe their function to me.

#31: (Not audible)

PAUSE

#66: Describe their color to me.

PAUSE

#31: The flat ends are gray or brown. Ends of the things but the sides haven't any color. (Not audible).

PAUSE

(Not audible)

+15 #66: Look down. Look down. Describe what you see. Look down at your feet and describe what you see.

PAUSE

#31: White. Off-white. Square tile.

#66: Round?

#31: Square.

#66: Now look up.

PAUSE

#31: Hmmm. (Not audible) . . at the top. (Not audible). . above the other thing.

PAUSE

(Not audible) hanging down from the ceiling.

PAUSE

(Not audible) on the end of a dark skinny thing.

PAUSE

Inside seems gray on top.

~~SECRET~~

~~SECRET~~

#66: Okay.

#31: Top is gray. But these things look (not audible)
almost black or a deep brown. Like some kind
. . .

#66: Okay. Now. Focus your attention straight in
front of you. Straight in front of you.

#31: Hmmm.

#66: Describe what you see.

PAUSE

#31: A long aisle. (Not audible) A long (not
audible) gray at the bottom. (Not audible)
and white. Light, gray in the back. (Not
audible).

#66: All right.

#31: With a brown on the bottom. But its light on
the top.

#66: Now, move very slowly. Very, very slowly.
Move. Down the aisle. Move frontwards very
slowly. Keep moving. Reach out with your hands
very carefully, reach out. Notice the things as
you go by.

+20 #31: Round thing. Round thing. Its not solid.
Also holds things.

PAUSE

#66: Describe what you see as you move forward.

PAUSE

#31: (Not audible). . things on the side. Its low
(not audible). . Big square. In the middle like.

#66: All right. Now. Describe your location to me.

#31: Now, I'm going down the. . moving forward (not
audible).

#66: Now, stop there. Stop. There. Focus on your
position and describe the things that are around
you. Focus on that position; describe the things
around you.

~~SECRET~~

~~SECRET~~

PAUSE

#31: (Not audible) is in the middle of a long thing that I saw before. On my right is the end of a long thing that I saw before. On my right, down, is the green thing.

#66: All right. Fine. Now, as I talk, focus your attention back to the area where you were standing before. Turn and face the area when you were standing before. Look up and see very clearly where you were standing before and describe the area to me.

#31: Its bright. It has a big dark thing in it.

#66: What is the function of this big dark thing?

#31: Its open. Its a cage.

PAUSE

Round. Its round with part glass on top. But its open on the top.

PAUSE

+25 #66: Now as you face this area. As you are now facing the area where you were standing. I want you to move flowly back to that area. Move slowly back and focus your attention on what's to your left. What's on the left side of you? As you move back to the area where we were standing, look down to the left side and describe what you see. Describe what you see.

PAUSE

#31: (Not audible) long (not audible) over where I am. Down the other side, I see more . .

#66: Are you seeing the other side as the right (not audible)?

#31: (Not audible). . Its all the same.

#66: All right. Now, focus your attention on the entrance to this area. Or on the exit to this area. Move slowly towards the exit.

#31: Mmmmmmm.

PAUSE

~~SECRET~~

~~SECRET~~

#66: Describe the location to me.

PAUSE

#31: Hmm black (not audible) something. On the right.

#66: Move on.

#31: Four.

#66: Move on through the exit now. On to the outside. Now, your very first descriptions were of the outside of this. Now turn and see very clearly the outside again.

PAUSE

Let it all form in your mind. The outside where you saw first. The inside area you saw later. All the things that you saw in there. Now outside looking at the area, remembering very clearly everything that you saw. And remember everything very clearly that you saw. Leave the area now. Let your awareness come back. Leave. And draw those things that you saw.

PAUSE

#31: I had a funny feeling like I was drawing up inside. I had the feeling like my arms were about six inches long.

#66: Hmmm. Except for your coughing, you appeared very relaxed.

PAUSE

#31: That was. . Try and put this together.

PAUSE

(Not audible)

PAUSE

These are those things I was talking about. Now this is brown. Did I say brown. . No, I'm getting that color confused with somebody, something else.

~~SECRET~~

~~SECRET~~

- #31: And this is like racks of stuff, okay. When I was trying to get. . that, that, when you had me there, I was here. I want to say that on this end of this thing was some sort of a . . I'll draw it where it belongs. I had an image of apparel hanging, okay. Dresses. Like a row on row of dresses. Not row on row, but like . . .
- #66: Now is it inside this object on this end of it?
- #31: This is inside. Like that.
- #66: As though you were looking through it or something?
- #31: No. Like I was inside of it. I did that and I did that and then I went inside.
- #66: Oh. You're saying these, one and two are outside?
- #31: Yes.
- #66: That building of some kind?
- #31: Yes. Yeah. This is interior, Three.

PAUSE

I actually think that that side was a little bit longer than that. Okay. More like that.

PAUSE

Okay. Now what I was trying to tell, explain to you, this is like an aisle. And there is in this layout, there are three more of these things but they go this way. Okay.

- #66: Um hm. And at right angles too then?
- #31: Yeah. At right angles to it. So let me draw an overview. Here is the first one. But now this . . . there's one here.
- #66: Okay. Now, with an "X" mark where you were. Okay. You were there. And what's this dark object that you kept explaining that was on your left or something? From where you were standing? That's the end of the thing that appeared dark to your left?

~~SECRET~~

~~SECRET~~

#31: Yeah.

#66: Okay.

#31: Okay. We know what these are then. They look just like the other ones. Yeah. I'm going to leave it this way.

Supposedly, on this one is the flat green square. Okay?

#66: Okay. The middle one?

#31: Right. This, down here, in this end is where this standing metal rack is.

PAUSE

So if I was looking at it this way, I would have, in the background, I would have a. . . (not audible). I would have one and here. Right?

#66: Um hm.

#31: And then in the foreground, I would have one in here. Okay.

#66: Um hm.

#31: And then in the super-foreground I would have one in here like this. Okay?

#66: Because its closer to you?

#31: Because its closer to me. Looking this way down this aisle up here. This is the one that has the green thing on it.

#66: Okay.

#31: And this in the back behind this one is where this metal rack is. Circular.

#66: Okay. Which I can see in the overhead drawing here.

#31: Right. Here. Yeah. Looking down the end of that aisle. Now that I discovered as I was going down the aisle. . as I did that you started walking me down the aisle and that's when I picked up this thing, these things on the right.

#66: Um hm.

~~SECRET~~

~~SECRET~~

#31: But the end of the aisle was a little bit different. Because its in the background; again, it was like here. Okay. And it is light. All I can tell you is that it was a light top but it was a dark bottom.

#66: Down something down at the end, very end of this.

#31: Right. Right.

#66: Way down there.

#31: Right and I could swear that I. . earlier when I was first imaging, I looked down the aisle and I could swear that I had some guy walk in front of that.

#66: Um hm. Did you, while you were concentrating on this one particular area, did you notice #11 in the area at all?

#31: No. I had #11 out front here to begin with.

#66: Okay.

#31: I couldn't figure out what he was doing, but he was . like fencing around. Like buying a paper. Didn't I say something like a rack?

#66: A newspaper stand or something or another? The thing of it is, if you have described a store here, which it looks like you have, then it may have been a little early for #11 to go into the store which wouldn't prevent you from going in and looking around.

#31: Right. Yeah.

#66: So he might have had to stay outside. But we'll have to see.

#31: Maybe. I had him out here. Somewhere left front.

#66: Okay.

PAUSE

~~SECRET~~

~~SECRET~~

- #66: Now. When I asked you to turn around and look back the other way at this area. When you were down here in the aisle and you turned around and looked back towards where you were standing, what was it you saw?
- #31: Okay. That is like right here.
- #66: In the overhead drawing, uh huh.
- #31: And this is his brown boot. Glass (not audible).

PAUSE

- We'll probably find out he was at the (not audible).
- #66: Okay. Well it looks like you've got a lot of good drawings there. Is there anything at all that you want to add?
- #31: That's another thing, you asked me to look at the roof.
- #66: Okay. Well we've got that description there unless you feel like you'd like to draw it out. Was it an unusual roof that you remember?
- #31: Well, there's no ceiling. That's the thing that was peculiar. You know, nothing like that. It goes right up, higher.
- #66: There was no dropped or false ceiling? As you. . as there is in here, that you're describing?
- #31: At least that I noticed. Okay. Well, I won't say that it has no ceiling. What I mean is that its not an eleven foot ceiling. But it could be an 18 foot ceiling. Okay.
- #66: Um hm.
- #31: But from the ceiling is this stuff that I'm going to describe here. It was really weird. That's supposedly a light.
- #66: Okay.
- #31: What did I say it was? Dark gray. But I didn't get anything out front. When I looked at it, it was a though I was looking at a blank wall. Now when you had me come back out

~~SECRET~~

~~SECRET~~

#66: And look around the front again?

#31: I don't. . If this is a store, I don't know if you're thinking its the PX. I don't think it is the PX, if I'm right at all. . its not. For a change, I'm not trying to put something on it, I'm trying to exclude. . .

#66: Well, I have no idea what it is although its obvious from your drawings, its some sotre.

#31: Yeah.

#66: But there's a thousand stores or a million or something.

PAUSE

#31: I'd say the width is about six feet of it - the whole thing combined is about eight feet of it.

Okay, well, let me go back to where I was. Then. . .

PAUSE

I'll just leave that like that.

#66: So . . .

#31: I don't want to say red, its tan or yellow.

#66: Okay, so this is when you came out again.

#31: Right.

#66: When I had you look at the front again. Okay.

#31: I felt good about the thing. I don't know if I . . if I, you know, that was the first thing and then I started working on it. Because I felt that, you know, that was. . .

#66: Okay.

#31: The first thing of any substance. Let me just back and it was just when I first started doing something. I'll call it sub one. Ha ha ha. An artist, I'm not.

Just this impression of this. .(not audible) sign. Small pillars.

~~SECRET~~

#66: Is this . . .

#31: Randomly wild trees (not audible).

#66: Are you seeing a small little hill with randomly growing trees on it. Now, what where's this in relationship to time and everything?

#31: Not really. Well time is sub-this. Before this. But after you started me off. Right after.

#66: Okay.

#31: That was the first thing.

#66: Okay.

#31: Which just flit in and flit out. It didn't get resolved or anything. It was just an impression.

#66: Okay.

#31: Okay.

#66: And then after this passing vision of the hillside with the trees on it then you came into . . .

#31: That. Okay.

#66: Which. . .

#31: About a minute later (not audible). . .

#66: Resolved into the front of the building and then you went inside the building.

#31: Right. Right. I just wanted to put that in there. I don't know what that has to do with it. Okay. I thought it might be outside the place. But I didn't see it when I was - finally got to the place. I don't know.

#66: Okay.

#31: So. I feel good about this. If I hadn't had that cough, I really could have done something. This was good though because I really, towards the end I was really in to it. The problem is being into it at the beginning so you get into the right place.

#66: Yes. Because you know. .

~~SECRET~~

#31: Because you know, you can get into the wrong place. And you get your off target because you're not squared away at the beginning because as you develop, you're focusing at the wrong place. You know, you're. . .

#66: Yeah. Well, how. . its too bad about your cough, but otherwise you feel good about this?

#31: Yeah. I feel good.

#66: Well, is there anything you want to add before we go see.

#31: No. Oh, wait a minute. Down here on the other end. I was trying to tell you that the other end was just the same.

#66: This is on the overhead view?

#31: Just a minute. I'll you know, you had me coming back. . .

#66: And looking to your left. . .

#31: And looking to my left and it was just the same thing down here and I just, you know, I could tell that it was light on the top and dark on the bottom and apparently the same kind of racks or whatever.

#66: Okay. Now. When you first originally went inside, and you said its cool so I must be inside. .

#31: Yes.

#66: And you did perceive people in there?

#31: Yes.

#66: Okay.

#31: Okay. I didn't perceive a lot of people. I didn't perceive them pushing shopping baskets. I didn't perceive anything except the fact that there were people there and one thing I had was when I was first looking at the end of that I saw a figure move in front of it. In fact, I felt something move, I'm not sure. I didn't I didn't say to myself now is there anybody in here and then make somebody in there.

~~SECRET~~

~~SECRET~~

#66: Good.

#31: It was like I was looking at it and. .

#66: You were concentrating on looking and all of a sudden something just came (not audible).

#31: Yes. But cool. I think I may have learned a lesson if I (not audible).

#66: Okay. So is there anything you want to add before we go see (not audible)?

#31: No. I just don't know. I don't have any feel for where, for what it could be. Oh, I did say white floor, tile.

#66: Um hm.

#31: I did say it was off. Did I say off-white?

#66: (Not audible).

#31: Or very gray or something like that.

#66: You developed it into off-white.

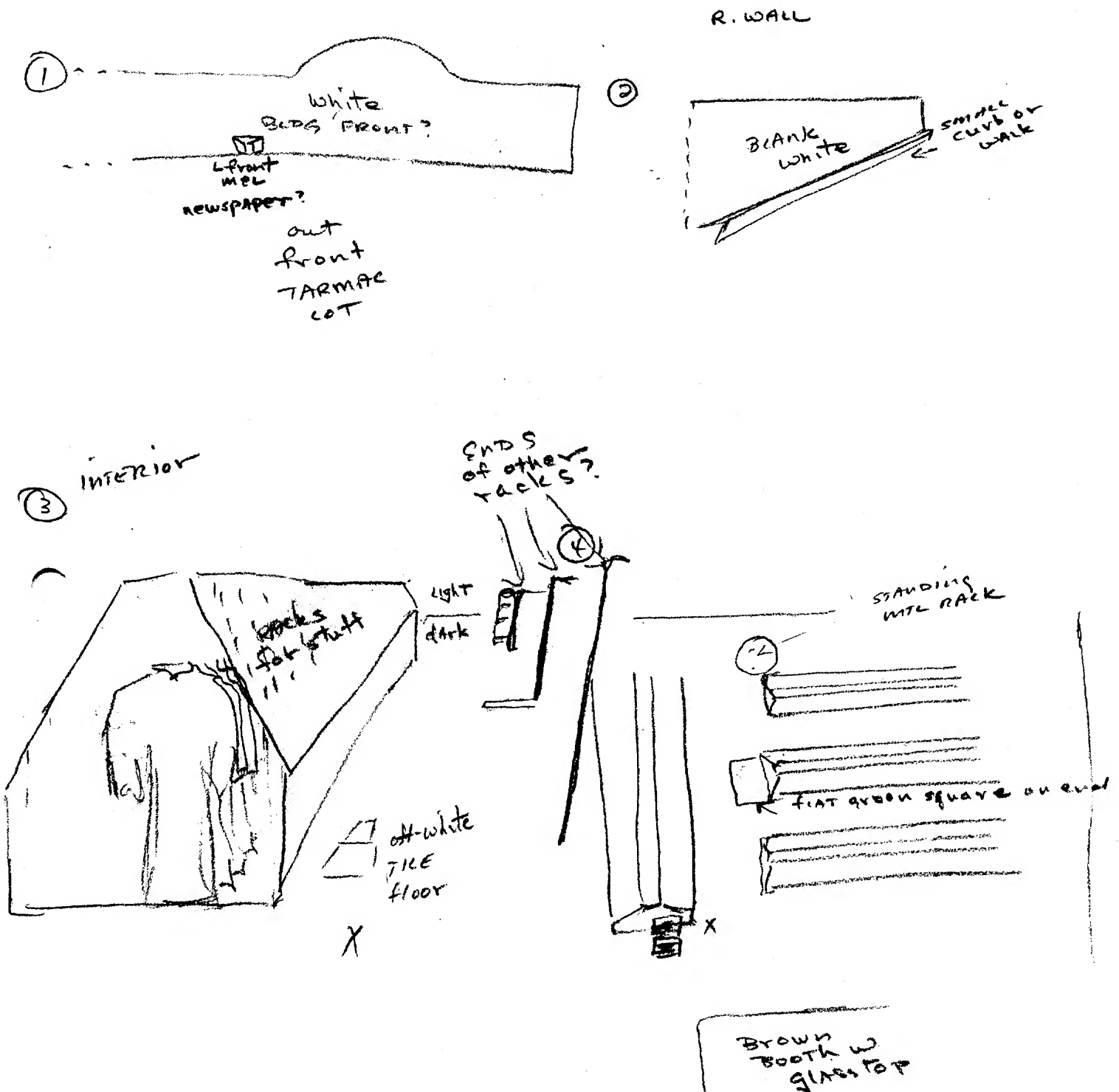
#31: Definitely white.

#66: Okay.

#31: Like I said, let's go find out; I'll bet he probably went to a water tower, or something.

~~SECRET~~

TAB A



roof had no sub ceiling

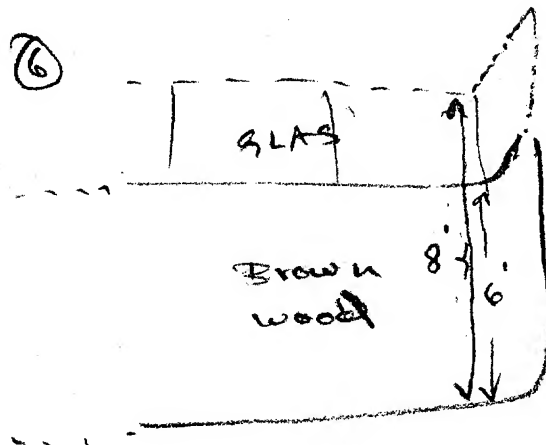
⑤



light
dark grey
or brown

Booth

⑥



→ check
outs?

⑦

parting
Shot

Windows

Tan/Brick
Yellow

↳ brown
straw color
Sm. green trees

sub 1